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OS 25946
STEREO

HERMANN PREY

GERALD MOORE

WOLF-MÖRIKE LIEDER PFITZNER-EICHENDORFF LIEDER

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SIDE ONE WOLF: MÖRIKE LIEDER 1. DER GÄRTNER 2. AUFTRAG 3. NIMMERSATTE LIEBE 4. BEGEGNUNG
 5. JÄGERLIED 6. ER IST'S! 7. FUSSREISE 8. AUF EINER WANDERUNG 9. HEIMWEH 10. GEBET
 SIDE TWO WOLF: MÖRIKE LIEDER 1. VERBORGENHEIT. 2. GESANG WEYLA'S 3. SELBSTGESTÄNDNIS
 4. DER TAMBOUR PFITZNER: EICHENDORFF LIEDER 5. DER GÄRTNER 6. DIE EINSAME 7. IM HERBST
 8. DER KÜHNE 9. ABSCHIED

The German Romantic movement was already in its decline when *Joseph Eichendorff* published his first work, a novel, in 1815. Born in 1788 into a noble family in Silesia, he spent an honorable life as a senior civil servant and died in 1857. He shared with the German Romantics a love of nature, Shakespeare, the Middle-Ages and folk-song. Unlike them he placed Calderon above even Shakespeare and Christian belief before all else. He wrote some of the purest and tenderest poems in the language, but, although his feelings about his native forests were very real to him, he often fell in with the heedless facility of the movement which used the "romantic" ingredients—nightingales, roses, evenings and love as casually as commas or colons.

Eduard Mörike (1804-1875) lived no less quietly and respectably as a Pastor in Swabia. Though he superficially resembled the Romantic poets, he achieved an originality and depth of expression which places him among the world's great poets. For one thing he had acquired, largely through his classical studies and translations, a subtle mastery of verse and rhythm, the equal of Goethe's at his best, and very different from the simple folk-song form of Eichendorff. This, allied to his highly musical sense—Mörike adored Mozart but disliked Hugo Wolf's hero Wagner—explains why composers loved to set his poems. Above all, though he too sometimes wrote of roses and nightingales, it was as a part of real experience and with new expression. Both sensual love (as in 'Nimmersatte Liebe') and humor ('Auftrag') are often present in his work. He is the German poet who should have translated Shakespeare.

The Mörike Songs are the first great works by *Hugo Wolf* (1860-1903). On the 6th February 1887 in the village of Perchtoldsdorf near Vienna he composed 'Der Tambour'. Thereupon, working at fever-pitch he composed 43 songs in three months, sometimes two or three in one day. They were published in 1889. While he had

not yet attained that rich expression through simple means which pervades his most perfect work, the Italian Song Book of four years later, his main characteristics are present—the telling harmony which owes much to Wagner, the important piano part with however an utterly melodic vocal line (unlike some of Wagner), the subtle characterization of person, situation and mood. Some of the songs are descendants of Schumann's strophic "folky" songs ('Der Gärtner' and 'Fussreise'), others are free rhapsodies in which the piano holds the poem together ('Auf einer Wanderung').

The songs have here been loosely arranged in four groups. On the first side there are four about love, then a group of six about Spring and Wandering which end with a prayer. On the second side there are first two serious songs. (Weyla is the guardian goddess of the island Orplid in a private mythology created by Mörike while still a student.) The last two Wolf songs are comic, though with a harsh side to them: in 'Selbstgeständnis' we hear at the end the lash of the whipping which the singer, by his own confession, should have had. 'Der Tambour' magically invokes a sleepy sentry in a dangerous post, dreaming first of food and then of his beloved.

The music of *Hans Pfitzner* (1869-1949) is rarely heard outside Germany and Austria today. In Vienna and usually Munich his opera 'Palestrina' is still given annually with something of the awe attendant on performances of 'Parsifal'. It is certainly a remarkable achievement as a combination of philosophy, libretto and music; but it is Pfitzner's relative weakness as a pure musician which embittered his life and now endangers the survival of his music—relative to say Richard Strauss with his natural melodic gifts. Yet the Op. 9 songs of 1894-5, though perhaps living too much in the German "gothic" past (and incidentally in the music of Schumann), do contain some deeply felt and lovely moments, especially in the last of the group 'Abschied'.

ERIK SMITH

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STEREOPHONIC

SPEED 33 $\frac{1}{3}$ S Side 1 [©1989 TVZ] OS 25946

WOLF: MORIKE LIEDER

1. Der Gärtner (1.30); 2. Auftrag (1.35); 3. Nimmersatte Liebe (2.45); 4. Begegnung (1.50); 5. Jägerlied (1.10); 6. Er Ist's! (1.20); 7. Fussreise (2.50); 8. Auf Einer Wanderung (3.45); 9. Heimweh (3.40); 10. Gebet (2.40)

HERMANN PREY
with
GERALD MOORE

ZAL-6863-3D

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STEREOPHONIC

SPEED 33 1/3 S Side 2 [ZAL 6884 3D] OS 25946

WOLF: MÖRIKE LIEDER
1. Verborgenheit (3.20); 2. Gesang Weyla's (1.45); 3. Selbst
Geständnis (1.10); 4. Der Tambour (2.30)

PFITZNER: EICHENDORFF LIEDER
5. Der Gärtner (3.55); 6. Die Einsame (3.30); 7. Im
Herbst (3.00); 8. Der Kuhne (1.10); 9. Abschied (2.45)

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GERALD MOORE

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